

ICARUS

BY

ERIC LINDSAY

Submitted to the faculty of the  
Jacobs School of Music in partial fulfillment  
of the requirements for the degree,  
Doctor of Music,  
Indiana University  
May, 2013



Accepted by the faculty of the Jacobs School of Music, Indiana University, in partial fulfillment of the requirements for the degree, Doctor of Music.

---

Claude Baker, Chairman of the Research Committee  
& Director of Document

---

Don Freund

---

P.Q. Phan



ERIC LINDSAY

# ICARUS

*for sinfonietta ensemble*

(14'30")

ERIC CROSBY LINDSAY MUSIC COMPANY  
Bloomington, IN

## PROGRAM NOTE

Discussions about music, as with those about life, often circle around the idea of *goal-directed* motion. In these conversations, many of the metaphors we use to describe directionality can apply across contexts—stasis vs. transition, cycles of repetition vs. developing variation, drive vs. aimlessness, and so on. Similarly, many of us tend to attribute these labels to our perception of a piece’s *agency*, anthropomorphizing musical gestures as though they were characters on a journey.

My objective in *Icarus* was to reflect on the symbiosis between the transitions we undergo in and outside of the listening experience. (As a personal aside, this piece was written at a time when the clearly delineated goals of academia gave way to the uncertain ones that dictate what comes next in life.) Like the mercurial transitions that connect the primary and secondary theme areas in late-Romantic sonatas, what was once the obvious end-goal now becomes one of several alternative, often-conflicting possibilities, conjuring a state of unrest and instability. Making decisions in a world of increasing opportunities is the spice of life... yes, except for that moment where competing internal dichotomies seem to keep life from moving forward. I sometimes liken this juncture to Icarus’ leap from the tower high above the cliffs of Crete, where Icarus fashioned his own fall by disastrously letting an opposing agent—hubris—distract him from the goal of flight.

The language of this piece is itself a reflection of these tensions, born of an effort to rally notions of personal fulfillment, voice, style, substance and intuition together into a showcase and distillation of all I’ve ever learned. This state is reflected, too, in the musical gestures themselves, where repeated sections (or "ritornelli") are pushed and pulled by various ingredients within the material fighting for greater prominence. With each structural repetition, the goal of a passage is colored by the implications of alternately prominent rhythmic, metric and/or harmonic characteristics. The end result is a collection of earnest, opposing ambitions—blazing forward while always threatening to rip the whole apart at the seams.

Flute (doubling Piccolo)  
Oboe (doubling English Horn)  
B $\flat$  Clarinet (doubling Bass Clarinet)  
Tenor Saxophone  
Bassoon (doubling Contrabassoon)

Drum set  
2 Percussion:  
Player 1: agogo bells\*, cabasa, cowbell\*, 2 temple blocks (the two lowest)\*, water gong, vibraphone, xylophone  
Player 2: agogo bells\*, caxixi, cowbell\*, conga, 2 temple blocks (the two lowest)\*, 32" timpano, 2 medium suspended cymbals (one upturned on timpano head, one mounted on stand), sizzle cymbal, woodblock\*

Harp  
Piano

Violin I  
Violin II  
Viola  
Violoncello  
Double Bass

The musical score for Percussion 1 and Percussion 2 is as follows:

**Percussion 1**

- Drum Set:** Sizzle, Crash, Ride, Hi-Hat: Open, Half-closed, Closed, Pedal, Snare, Tom 1, Tom 2, Kick.
- Percussion 1:** Cabasa, Agogo 1, Agogo 2, Cowbell, Temple Blocks 1, Temple Blocks 2, Water gong.

**Percussion 2**

- Drum Set:** Sizzle, Sus. Cymbal 1 (mounted), Caxixi, Woodblock, Conga, Conga (tono seco).
- Percussion 2:** Sus. Cymbal 2 upturned on Timpano head.

The score includes various rhythmic notations such as eighth notes, quarter notes, and half notes, as well as dynamic markings like *pp* (pianissimo) and *ppp* (pianississimo). The tempo is marked *Andante*.





*This score is in C.*

# Icarus

(2013)

Eric Lindsay

(b. 1980)

[illegible]



[illegible]

24

25

Fl.

E.H.

Bs. Cl.

T. Sx.

C. Bsn.  
(8vb)

Hn.  
(Mute)

C Tpt.

Tbn.  
(St. mute)

D. S.

Perc. 1  
(Cabasa)

Perc. 2  
(Conga)

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.  
(8vb)

25

26

27

28

29

30

34

Fl.

E.H.

Bs. Cl.

T. Sx.

C. Bsn.  
(8vb)

Hn.  
(Mute)

C Tpt.  
(St. mute)

Tbn.  
(St. mute)

D. S.

Perc. 1  
(Cabasa)

Perc. 2  
(Conga)

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.  
(8vb)

30

31

32

33

34

35

36

Fl.

*mf* *ff* *sffz*

Air noise

to Piccolo

E.H.

*mf* *ff*

to Oboe

Bs. Cl.

*mf* *ff* *ffp*

T. Sx.

C. Bsn. (8vb)

*mf* *ff* *ffp*

Hn. (Mute)

*mf* *ff* *ffp*

"rip"

C Tpt. (St. mute)

*mp* *f* *fp*

Tbn. (St. mute)

*sffz* *pp*

remove mute

D. S.

*sffz* *mf*

Snare

Perc. 1 (Cabasa)

Perc. 2 (Conga)

Hp.

Pno.

Vln. I

*mf* *ff* *fp* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *ff* *p* *ff* *p*

Vln. II

*mf* *ff* *fp* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *ff* *p* *ff* *p*

Vla.

*mf* *ff* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *ff* *p* *ff* *p*

Vc.

*mf* *ff* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *ff* *p* *ff* *p*

D.B. (8vb)

*mf* *f* *ff* *ffp*

36 37 38 39 40

41

Picc. (8va)

Ob.

Bs. Cl.

T. Sx.

C. Bsn. (8vb)

Hn. (Mute)

C Tpt. (St. mute)

Tbn.

D. S.

Perc. 1 (Cabasa)

Perc. 2 (Conga)

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B. (8vb)

Piccolo

Oboe

remove mute

remove mute

open

Cabasa

L.V.

42

43

44

45

*mp* *leggiere*

*mp* *leggiere*

*mp*

*mp*

*ff* *mp*

*ff* *mp*

*ff*

*f*

*p* *pp* *mp*

*f* *p*

*mp*

*mp* *leggiere*

*ff* *p* *ff* *p* *ff*

*<ff* *p* *<ff* *p* *<ff*

*<ff* *p* *<ff* *p* *<ff*

*ff* *p* *<ff* *p* *ff* *mp*

*ff* *mp* *mf*



[illegible]



This is a page of a musical score, likely for a symphony, featuring multiple staves for various instruments. The score is in 4/4 time and includes dynamic markings such as *ff*, *f*, *mf*, and *pp*.

The instruments and their parts are:

- Picc. (8va)**: Piccolo (8va)
- Ob.**: Oboe
- Bs. Cl.**: Bassoon
- T. Sx.**: Trumpet (Sx)
- C. Bsn. (8vb)**: Contrabassoon (8vb)
- Hn.**: Horn
- C Tpt.**: Cornet
- Tbn.**: Trombone
- D. S.**: Drums
- Perc. 1 (Cabasa)**: Percussion 1 (Cabasa)
- Perc. 2 (Conga)**: Percussion 2 (Conga)
- Hp.**: Harp
- Pno.**: Piano
- Vln. I**: Violin I
- Vln. II**: Violin II
- Vla.**: Viola
- Vc.**: Violoncello
- D.B. (8vb)**: Double Bass (8vb)

The score is divided into measures, with measure numbers 56, 57, 58, and 59 visible at the bottom. The page number 56 is also visible at the top left.



64 ♩ = ♩ = 112. *Swing it!* ♩ = ♩ = 112

Picc. (8va)

Ob.

B♭ Cl.

T. Sx.

C. Bsn. (8vb)

Hn.

C Tpt.

Tbn.

D. S.

Perc. 1 (Xylophone)

Perc. 2

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B. (8vb)

64 65 66 67 68 69 70



78

Picc. (8va)

Ob.

B♭ Cl.

T. Sx.

C. Bsn. (8vb)

Hn.

C Tpt.

Tbn.

D. S.

Perc. 1 (Xylophone)

Perc. 2 (Woodblock)

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B. (8vb)

83

B♭ Clarinet

Solo (ad lib. Bebop style)

mf

f

p

(f)

83

to mute

pp

to Straight mute

pp

to Straight mute

pp

83

Drum time continues to project a 4/4 swing feel, emphasizing four-bar phrases independently of the clarinet and double bass' phrasing.

mf

n.

Obsessively against the beat

mf

mp

p

f

f

f

f

pizz.

mf

78 79 80 81 82 83 84





92

B♭ Cl.

D. S.

D.B. (8vb)

92 93 94 95 96 97

98

B♭ Cl.

D. S.

D.B. (8vb)

98 99 100 101 102

103

B♭ Cl.

T. Sx.

Bsn.

D. S.

Perc. 1 (Xylophone)

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B. (8vb)

103 104 105 106 107 108



115

Picc.  
(8va)

Ob.

B♭ Cl.

T. Sx.

Bsn.

Hn.  
(Mute)

C Tpt.  
(St. mute)

Tbn.  
(St. mute)

D. S.

Perc. 1  
(Xylophone)

Perc. 2  
(Conga)

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.  
(8vb)

115

116

117

118

119

120



# Icarus

21

127

Picc.  
(8va)

Ob.

B♭ Cl.

T. Sx.

Bsn.

Hn.  
(Mute)

C Tpt.  
(St. mute)

Tbn.  
(St. mute)

D. S.

Perc. 1  
(Xylophone)

Perc. 2  
(Conga)

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.  
(8vb)

132

♩ = ♩ = 112 Straight 8ths

132

♩ = ♩ = 112 Straight 8ths

132

♩ = ♩ = 112 Straight 8ths

Gr - G#

7/8 (Improvise)

136

137

138

Picc.  
(8va)

Ob.

B♭ Cl.  
*mf* *mp* *f* *mp* *mf* *mp* *f* *mp*

T. Sx.

Bsn.

138

Hn.  
(Mute)

C Tpt.  
(St. mute)

Tbn.  
(St. mute)

138

D. S.

Perc. 1  
(Cabasa)

Perc. 2  
(Conga)

Hp.

Pno.  
*ff* *mf* *ff* *mf*

Vln. I  
*ff* *f* *ff* *f*

138

Vln. II

Vla.

Vc.

D.B.  
(8vb)





3

This musical score page contains measures 149 through 151. The instruments are arranged as follows:

- Picc.** (Sva)
- Ob.**
- B♭ Cl.**
- T. Sx.**
- Bsn.**
- Hn.** (Mute) - Starts at measure 151 with the instruction "With mute".
- C Tpt.** (St. mute)
- Tbn.** (St. mute)
- D. S.**
- Perc. 1** (Cabasa)
- Perc. 2** (Conga)
- Hp.**
- Pno.**
- Vln. I**
- Vln. II**
- Vla.**
- Vc.**
- D.B.** (*(8vb)*)

The score includes various musical notations such as rests, eighth notes, sixteenth notes, and dynamic markings like *ff*, *mp*, *ppp*, and *f*. Measure numbers 149, 150, and 151 are indicated above their respective staves.

153

Picc.  
(8va)

Ob.

B♭ Cl.

T. Sx.

Bsn.

Hn.  
(Mute)

C Tpt.  
(St. mute)

Tbn.  
(St. mute)

D. S.

Perc. 1  
(Cabasa)

Perc. 2  
(Conga)

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.  
(8vb)



161

164  $\text{♩} = 74$

Picc. (Sua)

to English Horn

E.H.

to Bass Clarinet

B $\flat$  Cl.

subtone, with air

T. Sx.

*ppp*

*n.*

Bsn.

Hn. (Mute)

to Bucket mute

C Tpt. (Bucket)

to Bucket mute

Tbn. (Bucket)

D. S.

*p*

Perc. 1 (Water Gong)

Vibraphone

*Solo* (swung 8ths)

With plenty of sustain pedal

*p*

*mp*

*p*

*mp*

Perc. 2 (Timpano)

to Conga, Sus. Cymbal & Sizzle

Hp.

C3 - C4  
D3 - D4  
E3 - E4

Pno.

*mp*

Pedal freely

164  $\text{♩} = 74$

Vln. I

*sf*

Vln. II

*sf*

Vla.

*sf*

Vcl.

*sf*

pizz.

D.B. (Svb)

*mp*



172

174

Picc.  
(8va)

E.H.

Bs. Cl.

T. Sx.

Bsn.

Hn.  
(Mute)

C Tpt.  
(Bucket)

Tbn.  
(Bucket)

D. S.

Perc. 1  
(Vibraphone)

Perc. 2  
Conga  
Sizzle  
Sus. Cym

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.  
(8vb)

172

173

174

175

176

\*) All grace notes occur before the beat throughout the piece in all instruments.





187



193

Picc.  
(8va)

E.H.

Bs. Cl.

T. Sx.

Bsn.

Hn.  
(Mute)

C Tpt.  
(Bucket)

Tbn.  
(Bucket)

D. S.

Perc. 1  
2 Temple blocks  
Agogo bells  
Cowbell

Perc. 2  
Conga  
Sizzle  
Sus. Cym

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.  
(8vb)

(*p*)

*mf*

*p*

*mf*

(194)

*pp*

*pp*

(194)

(194)

(*f*)

*sf*

*ff*

(pizz)

(194)





212

Fl.

E.H.

Bs. Cl.

T. Sx.

C. Bsn.  
(8vb)

Hn.  
(Mute)

C Tpt.  
(Bucket)

Tbn.

D. S.

Perc. 1  
2 Temple blocks  
Agogo bells  
Cowbell

Perc. 2  
Conga  
Sizzle  
Sus. Cym

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.  
(8vb)

212 213 214 215 216 217 218

219

Fl. Flute 221 *a tempo*

E.H. (♩ = ♩.) *mp* *coarsely, jagged* *sf* *(mp)* *sfz* *(mp)* *sf*

Bs. Cl. 4 *mf*

T. Sx. *mp*

C. Bsn. *(8vb)* *mf*

Hn. *(Mute)* 221 *a tempo* *p* *mf* *pp* *mf*

C Tpt. *(Bucket)* *p*

Tbn. 3 3 *p* *mf*

D. S. 221 *a tempo*

Perc. 1 (♩ = ♩.) *Agogo* *Temple blocks (two lowest)* *Cowbell* *p* *sf*

Perc. 2 (♩ = ♩.) *Conga* *Sizzle* *p* *sfz*

Hp. (♩ = ♩.) *L.V.* *mp* *sfz* *(mp)*

Pno. *mf* *8vb*

Vln. I (♩ = ♩.) 221 *a tempo* *poco sul pont.* *mp* *coarsely, jagged* *sf* *(mp)* *sfz* *(mp)*

Vln. II *p* *mf*

Vla. *p* *mf*

Vc. *p* *mf*

D.B. *(8vb)* *mf*

219 220 221 222 223

227



233

239

240

Fl.

E.H.

Bs. Cl.

T. Sx.

C. Bsn.  
(Svb)

240

Hn.

C Tpt.  
(Harmon stem-in)

Tbn.

240

D. S.

Perc. 1  
(Xylophone)

Perc. 2  
(Caxixi)

Hp.

Pno.

240

Vln. I

Vln. II

Vla.

Vc.

D.B.  
(Svb)

240241242243244245246

[illegible]

252

Picc. (8va)

Ob.

Bs. Cl.

T. Sx.

C. Bsn. (8vb)

Hn.

C Tpt. (Harmon stem-in)

Tbn.

D. S.

Perc. 1 (Xylophone)

Perc. 2 (Caxixi)

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B. (8vb)

254

255



[illegible]





269

Picc. (Sva) *f* *mf* *f*

Ob. *f*

B♭ Cl. *f*

T. Sx. *sfz*

Bsn. *f*

269

Hn. *sfz*

C Tpt. (Harmon stem-in) *sfz* *mp* *mf*

Tbn. *sfz*

269

D. S. *f* *mf*

Perc. 1 (Xylophone) *mf* *f*

Perc. 2 (Caxixi) *mf*

Hp. *mf* *f*

Pno. *mf*

269

Vln. I *ord.* *Solo* *sfz* *f* *ff* *f*

Vln. II *end solo* *sfz* *mf*

Vla. *ord.* *sfz* *mp*

Vc. *ord.* *sfz* *p* *mf*

D.B. (Svb) *p* *mp*







282

Fl.

Ob.

B♭ Cl.

T. Sx.

Bsn.

Hn.

C Tpt.

Tbn.

D. S.

Perc. 1  
2 Temple blocks  
Agogo bells  
Cowbell

Perc. 2  
(Woodblock)

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.  
(8vb)



293





298

Fl.

Ob.

B♭ Cl.

T. Sax.

Bsn.

Hn.

C Tpt.

Tbn.

D. S.

Perc. 1  
2 Temple blocks  
Agogo bells  
Cowbell

Perc. 2  
(Conga)

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.  
(8vb)

[illegible]

306

Fl.

Ob.

B♭ Cl.

T. Sx.

Bsn.

Hn.  
(Mute)

C Tpt.  
(Bucket)

Tbn.  
(Bucket)

D. S.

Perc. 1  
2 Temple blocks  
Agogo bells  
Cowbell

Perc. 2  
(Conga)

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.  
(8vb)

307

308

309



314

Fl.

Ob.

B♭ Cl.

T. Sx.

Bsn.

Hn.  
(Mute)

C Tpt.  
(Bucket)

Tbn.  
(Bucket)

D. S.

Perc. 1  
2 Temple blocks  
Agogo bells  
Cowbell

Perc. 2  
(Conga)

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.  
(8vb)

315

316

317

318

319

320

321

322

323

324

325

326

327

328

329

330

331

332

333

334

335

336

337

338

339

340

341

342

343

344

345

346

347

348

349

350

351

352

353

354

355

356

357

358

359

360

361

362

363

364

365

366

367

368

369

370

371

372

373

374

375

376

377

378

379

380

381

382

383

384

385

386

387

388

389

390

391

392

393

394

395

396

397

398

399

400

401

402

403

404

405

406

407

408

409

410

411

412

413

414

415

416

417

418

419

420

421

422

423

424

425

426

427

428

429

430

431

432

433

434

435

436

437

438

439

440

441

442

443

444

445

446

447

448

449

450

451

452

453

454

455

456

457

458

459

460

461

462

463

464

465

466

467

468

469

470

471

472

473

474

475

476

477

478

479

480

481

482

483

484

485

486

487

488

489

490

491

492

493

494

495

496

497

498

499

500

501

502

503

504

505

506

507

508

509

510

511

512

513

514

515

516

517

518

519

520

521

522

523

524

525

526

527

528

529

530

531

532

533

534

535

536

537

538

539

540

541

542

543

544

545

546

547

548

549

550

551

552

553

554

555

556

557

558

559

560

561

562

563

564

565

566

567

568

569

570

571

572

573

574

575

576

577

578

579

580

581

582

583

584

585

586

587

588

589

590

591

592

593

594

595

596

597

598

599

600

601

602

603

604

605

606

607

608

609

610

611

612

613

614

615

616

617

618

619

620

621

622

623

624

625

626

627

628

629

630

631

632

633

634

635

636

637

638

639

640

641

642

643

644

645

646

647

648

649

650

651

652

653

654

655

656

657

658

659

660

661

662

663

664

665

666

667

668

669

670

671

672

673

674

675

676

677

678

679

680

681

682

683

684

685

686

687

688

689

690

691

692

693

694

695

696

697

698

699

700

701

702

703

704

705

706

707

708

709

710

711

712

713

714

715

716

717

718

719

720

721

722

723

724

725

726

727

728

729

730

731

732

733

734

735

736

737

738

739

740

741



[illegible]

[illegible]



330

331 { High winds, brass, high strings only (♩ = ♩/♩. ♩. = 99.5) }

Fl.

Ob.

B♭ Cl.

T. Sx.

Bsn.

Hn. (Mute)

C Tpt. (Horn stem-in)

Tbn. (Bucket)

D. S.

Perc. 1  
2 Temple blocks  
Agogo bells  
Cowbell

Perc. 2 (Congo)

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B. (8vb)

336



337

Fl.

Ob.

B $\flat$  Cl.

T. Sx.

Bsn.

337

Hn.  
(Mute)

C Tpt.  
(Harmon  
stem-in)

Tbn.  
(Bucket)

337

D. S.

Perc. 1  
2 Temple blocks  
Agogo bells  
Cowbell

Perc. 2  
(Conga)

Hp.

Pno.

337

Vln. I

Vln. II

Vla.

Vc.

D.B.  
(*8vb*)

342

345

348

349 ♩ = ♩ = 112. Driving and funky: half-swing.

Fl.

Ob.

B♭ Cl.

T. Sx.

Bsn.

349 ♩ = ♩ = 112. Driving and funky: half-swing.

Hn.

C Tpt.

Tbn.

349 ♩ = ♩ = 112. Driving and funky: half-swing.

D. S.

Perc. 1  
2 Temple blocks  
Agogo bells  
Cowbell

Perc. 2  
(Conga)

Hp.

Pno.

349 ♩ = ♩ = 112. Driving and funky: half-swing.

Vln. I

Vln. II

Vla.

Vc.

D.B.  
(8vb)

349 350 351 352 353 354





361

362

363

364

365

366

372

373

Picc.  
*(8va)*

E.H.  

English Horn

B♭ Cl.

T. Sx.

Bsn.  
*f*

Hn.  
*f*

C Tpt.  
*To the fore*  
*f broadly*

Tbn.  
*(mf)*

D. S.  
*f*

Perc. 1  
2 Temple blocks  
Agogo bells  
Cowbell  
*f*

Perc. 2  
(Conga)  
*sfz* *f* *fp*

Hp.  
*ff* *mf* *ff* *mf* *ff*

Pno.  
*sf* *sf* *sf* *sf*

373

Vln. I  
*(f)*

Vln. II  
*(f)*

Vla.  
*sf* *sf* *sf* *sf* *sf* *sf*

Vc.  
*(arco)*  
*(f)*

D.B.  
*(pizz)*  
*sf* *sf* *sf* *sf*

373 374 375 376 377 378



385

Picc.  
(8va)

E.H.

B♭ Cl.

T. Sx.

Bsn.

385

Hn.

C Tpt.

Tbn.

385

D. S.

Perc. 1  
2 Temple blocks  
Agogo bells  
Cowbell

Perc. 2  
(Conga)

385

Hp.

Pno.

385

Vln. I

Vln. II

Vla.

Vc.

D.B.  
(8vb)

385

386

387

388

389

390



The image displays a page of a musical score, likely for a symphony orchestra, featuring various instruments. The score is written in standard musical notation, including staves, notes, rests, and dynamic markings. The instruments listed on the left include Picc. (8va), E.H., B♭ Cl., T. Sx., Bsn., Hn., C Tpt., Tbn., D. S., Perc. 1 (2 Temple blocks, Agogo bells, Cowbell), Perc. 2 (Conga), Hp., Pno., Vln. I, Vln. II, Vla., Vc., and D.B. (8vb). The score is divided into measures, with measure numbers 397, 398, 399, 400, 401, and 402 visible at the bottom. The page includes various musical notations such as notes, rests, and dynamic markings like *cresc.*, *mf*, *f*, *ff*, and *pizz*. There are also performance instructions like *(Improvise)* and *(arco)*. The score is written in a professional, clean style with clear notation and legible text.

This page of a musical score contains the following instruments and parts:

- Picc. (8va)**: Piccolo (8va)
- E.H.**: English Horn
- B♭ Cl.**: B-flat Clarinet
- T. Sx.**: Trombone Saxophone
- Bsn.**: Bassoon
- Hn.**: Horn
- C Tpt.**: C Trumpet
- Tbn.**: Trombone
- D. S.**: Double Bass
- Perc. 1**: 2 Temple blocks, Agogo bells, Cowbell
- Perc. 2 (Conga)**: Conga
- Hp.**: Harp
- Pno.**: Piano
- Vln. I**: Violin I
- Vln. II**: Violin II
- Vla.**: Viola
- Vc.**: Violoncello
- D.B. (8vb)**: Double Bass (8vb)

The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *f*, *ff*, *mf*, *p*, *cresc.*, *sf*). It also features a tempo marking of  $\text{♩} = 112$  and a rehearsal mark of 403.





415

Picc.  
(8va)

Ob.

B♭ Cl.

T. Sx.

Bsn.

Hn.

C Tpt.

Tbn.

D. S.

Perc. 1  
(Cabasa)

Perc. 2  
(Conga)

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.  
(8vb)

415 416 417 418 419 420

421

423

Picc.  
(8va)

Ob.

B♭ Cl.

T. Sx.

Bsn.

Hn.

C Tpt.

Tbn.

D. S.

Perc. 1  
(Cabasa)

Perc. 2  
(Conga)

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.  
(8vb)

421

422

423

424

425

This page of a musical score contains the following elements:

- Measures:** The score spans from measure 426 to measure 431.
- Instrumentation:** The staves are arranged in the following order from top to bottom: Picc. (8va), Ob., B♭ Cl., T. Sx., Bsn., Hn., C Tpt., Tbn., D. S., Perc. 1 (Cabasa), Perc. 2 (Conga), Hp., Pno., Vln. I, Vln. II, Vla., Vc., and D.B. (8vb).
- Key Features:**
  - Measures 426-427:** Many instruments (Picc., Ob., B♭ Cl., T. Sx., Bsn., Hn., C Tpt., Tbn., D. S., Vln. I, Vln. II, Vla., Vc., D.B.) have a circled measure number 427 at the start of their line.
  - Dynamic Markings:** Various dynamics are used throughout, including *ff* (fortissimo), *mf* (mezzo-forte), *f* (forte), *mp* (mezzo-piano), *sffz* (sforzando fortissimo), and *poco* (poco).
  - Percussion:** Perc. 1 (Cabasa) has a section starting in measure 430 marked *mf*. Perc. 2 (Conga) is present but has no notation in this section.
  - Piano:** The Piano part (Pno.) has a section starting in measure 430 marked *mf*, with a "Piano:" instruction and a rhythmic example.
  - Violins:** Violin I and II parts have dynamic markings like *ff*, *mf*, and *f* across the measures.
  - Viola/Cello/Double Bass:** These parts also show dynamic markings such as *ff*, *mf*, and *f*.

432

Picc. (8va)

Ob.

Bs. Cl.

T. Sax.

Bsn.

Hn.

C Tpt.

Tbn.

D. S.

Perc. 1 (Cabasa)

Perc. 2 (Conga)

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B. (8vb)

432 433 434 435 436 437



Piccolo:  $\text{C major} = \text{B}\flat \text{ major}$

444

Picc. (8va)

Ob.

B♭ Cl.

T. Sax.

Bsn.

Hn.

C Tpt.

Tbn.

D. S.

Perc. 1 (Vibraphone)

Perc. 2 (Timpano)

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B. (8vb)

444 445 446 447 448 449

453



454

Picc. (8va)

Ob.

B♭ Cl.

T. Sx.

Bsn.

Hn.

C Tpt.

Tbn.

D. S.

Perc. 1 (Vibraphone)

Perc. 2 (Timpano)

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B. (8vb)

455 Straight 8ths

456

457

458

459



466

Picc. (8va)

Ob.

B♭ Cl.

T. Sx.

Bsn.

Hn.

C Tpt.

Tbn.

D. S.

Perc. 1 (Vibraphone)

Perc. 2 (Timpano)

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B. (8vb)

466 467 468 469 470 471

472

Picc.  
(8va)

Ob.

B♭ Cl.

T. Sx.  

Finger pitches, but mostly air tone

slap tongue

> *pp*

*ffz*

Bsn.

Hn.

C Tpt.

Tbn.

D. S.  

(decresc.)

Perc. 1  
(Vibraphone)  

*pp*

*mf*

*p*

L.V.

Perc. 2  
(Timpano)  

*pp*

*mf*

*p*

5

5

3

Hp.  

*p*

*mp*

*p*

Pno.  

*p*

*mp*

8<sup>th</sup> gliss on the strings

Vln. I

Vln. II  

(decresc.)

*pp*

Vla.  

(decresc.)

*pp*

Vc.

D.B.  
(8vb)

472

473

474

475

476

477